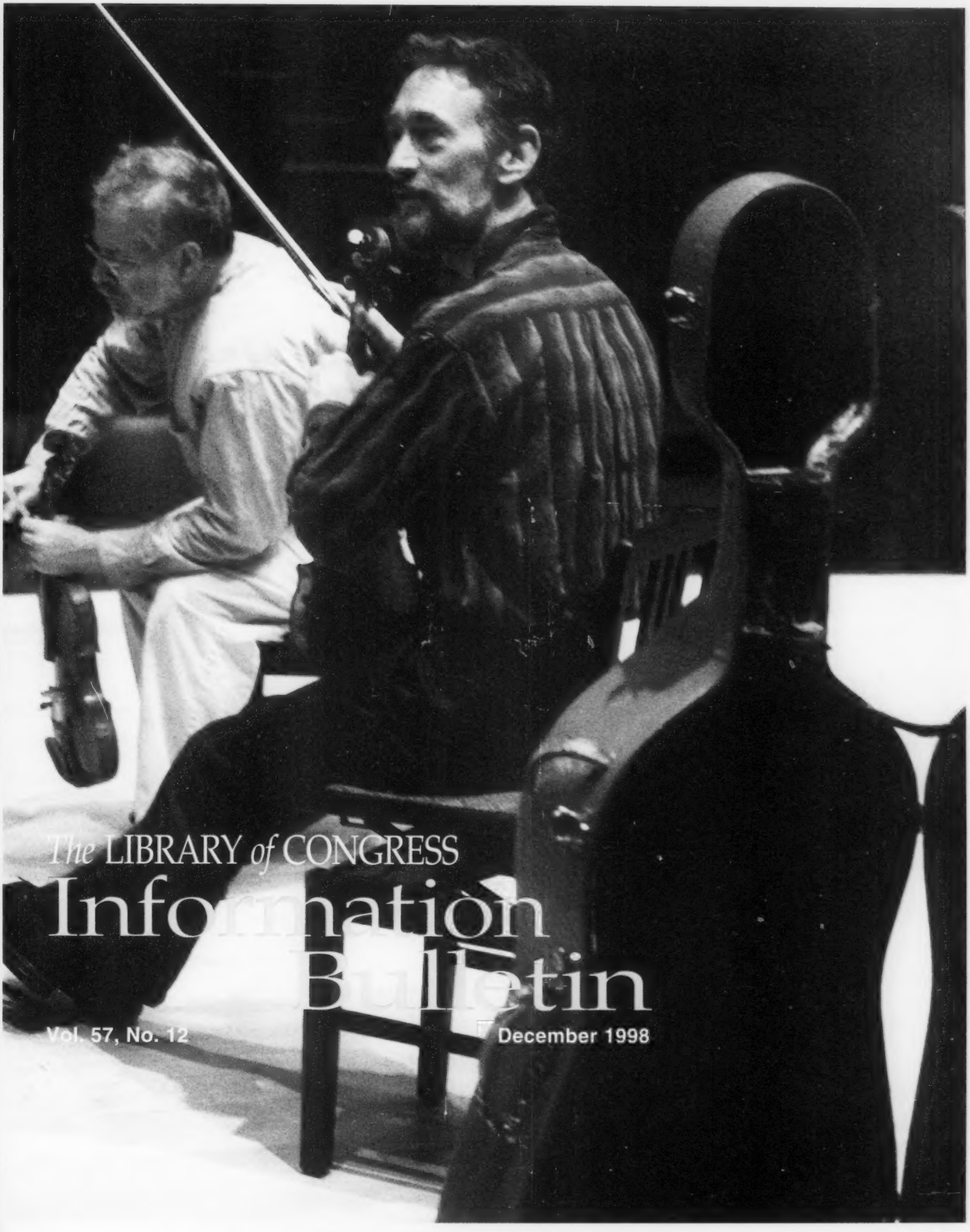

The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 57, No. 12 December 1998

Concert Night at the Library

The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 57, No. 12 December 1998

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Joel Smirnoff (left) and Ronald Copes of the Juilliard String Quartet rehearse on the stage of the Coolidge Auditorium in the Jefferson Building. *Photo by N. Alicia Byers.*

Cover Story: For more than 70 years, chamber music has been a mainstay of the Library, and a team of dedicated employees works hard to make the Library's annual concert series a success. 296

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GUY LAMOLINARA, Editor
JOHN H. SAYERS, Production

Hooray for Hollywood

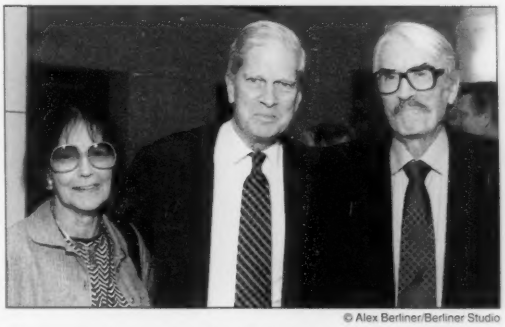
Librarian Names 25 More Films to National Registry

Dr. Billington on Nov. 16 announced his annual selection of 25 motion pictures to be added to the National Film Registry. This group of titles brings the total number of films placed on the Registry to 250.

The announcement was made in Los Angeles at the Academy of Motion Picture Arts and Sciences Library. Attending the announcement was Gregory Peck, whose film "Twelve O'Clock High" was named to the Registry. Also in attendance were Film Board members Fay Kanin, Roger Mayer, Leonard Maltin, Del Reisman, Karen Ishizuka, Alan Davian, Eddie Richmond, David Raksin and Alan Bergman.

Films Selected to the National Film Registry, 1998

"Bride of Frankenstein" (1935)
"The City" (1939)
"Dead Birds" (1964)
"Don't Look Back" (1967)
"Easy Rider" (1969)
"42nd Street" (1933)
"From the Manger to the Cross" (1912)
"Gun Crazy" (1949)
"The Hitch-Hiker" (1953)
"The Immigrant" (1917)
"The Last Picture Show" (1972)
"Little Miss Marker" (1934)
"The Lost World" (1925)
"Modesta" (1956)
"The Ox-Bow Incident" (1943)
"Pass the Gravy" (1928)
"Phantom of the Opera" (1925)
"Powers of Ten" (1978)
"The Public Enemy" (1931)
"Sky High" (1922)
"Steamboat Willie" (1928)
"Tacoma Narrows Bridge Collapse" (1940)
"Tootsie" (1982)
"Twelve O'Clock High" (1949)
"Westinghouse Works, 1904"



© Alex Berliner/Berliner Studio

Screenwriter Fay Kanin (left), chairwoman of the National Film Preservation Board, Dr. Billington, and actor Gregory Peck at the announcement of 25 new films for the National Film Registry.

Under the terms of the National Film Preservation Act, the Librarian of Congress names 25 "culturally, historically or aesthetically" significant motion pictures to the Registry each year. The list is designed to reflect the full breadth and diversity of America's film heritage, thus increasing public awareness of the richness of American cinema and the need for its preservation.

"Taken together, the 250 films in the National Film Registry represent a broad range of American filmmaking — including Hollywood features, documentaries, avant-garde, amateur, films of regional interest, ethnic, animated and short film subjects—all deserving recognition, preservation and access by future generations," said Dr. Billington, who was introduced by Winston Tabb, associate librarian for Library Services.

The Librarian chose this year's titles after evaluating more than a thousand titles nominated by the public and following discussions with the distinguished members and alternates of his advisory body, the National Film

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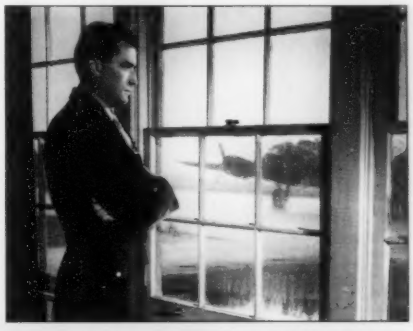


Titles added to the National Film Registry this year include (clockwise from right) "Twelve O'Clock High," "The Ox-Bow Incident," "The Last Picture Show" and "Easy Rider."

Frank Bidart Awarded Bobbitt Prize

Bronze Bust Unveiled to Honor Rebekah Johnson Bobbitt

By YVONNE FRENCH

A Library love story involving LBJ's sister spawned a poetry prize 10 years ago. This year, that prize, the Rebekah Johnson Bobbitt prize, was awarded Oct. 22 to Frank Bidart.

Mr. Bidart won the prize for his book *Desire* (1997, Farrar, Straus and Giroux). To commemorate the 10th year of the biennial prize, three former winners also read.

Louise Glück, Kenneth Koch and Mark Strand, who won in 1992, 1996 and 1992 respectively (Ms. Glück and Mr. Strand shared the prize), read for 10 minutes each before Mr. Bidart's longer reading. James Merrill, who died three years ago, and A.R. Ammons, who was too ill to make the trip, are the two other past winners.

"This is a distinguished prize awarded to distinguished poets," said Dr. Billington.

Said Poet Laureate Consultant in Poetry Robert Pinsky: "There is a risk in establishing a poetry prize as a memorial. Prizes can be baloney. A prize is as good as the people who win it. This prize has a wonderful, wonderful record."

The $10,000 privately funded poetry prize is given on behalf of the nation. The prize is donated by the family of the late Mrs. Bobbitt of Austin, Texas, in her memory, and established at the Library of Congress. While she was a graduate student in Washington during the 1930s, Rebekah Johnson met O.P. Bobbitt when they both worked in the cataloging department at the Library. Bobbitt had matriculated to Washington from Texas by train on a ticket purchased from the sale of a cow. They later married and returned to Texas. Their son, and LBJ's nephew, Philip C. Bobbitt, told the Montpelier Room audience of 250 people:

"I discovered a cache of old index cards apparently used as surreptitious notes passed by my parents to each other under the eyes of a superintendent who supposed perhaps that Mother was typing Dewey decimals. ... On each was typed an excerpt from a poem. The long campaign by which my father moved from conspiratorial co-worker to confidant to suitor was partly played out in the indexing department of the Library. Sometime after my mother's death, my father and I decided to endow a memorial in her honor, and owing to the history I have described, the Library of Congress was suggested as a possible recipient of this memoriam."

Said Dr. Billington: "The family relation to the Library is a great love story and it is too good not to want to savor, commemorate and celebrate." He explained that until the Bobbitt prize, Congress had placed a 40-year ban on Library prizes following controversy over the Library's awarding of the 1948 Bollingen National Prize for Poetry to Ezra Pound for his *Pisan Cantos*. Following the public outcry at the time of the award to Pound, the Joint Congressional Committee on the Library of Congress in 1949 adopted a policy prohibiting the Library henceforth from granting any more awards or prizes.

Yvonne French

1998 Bobbitt Prize-winner Frank Bidart (left) with former winners Kenneth Koch and Louise Glück, Poet Laureate Robert Pinsky, former winner Mark Strand, sculptor David Deming and Philip Bobbitt, son of Rebekah Johnson Bobbitt, in whose memory the prize is given.

To mark the 10th anniversary of the Bobbitt Prize, Mr. Bobbitt unveiled a bronze bust of his mother by sculptor David L. Deming, president of the Cleveland Institute of Art. It will reside at the Library "where the staff can see it," Dr. Billington said.

Also at the reading, a letter was read from Hillary Rodham Clinton, who addressed "each gathered to honor Frank Bidart, who through his work enhances and strengthens the American spirit. ... Poets are the eyes and ears who silence the white noise around us. Their voices are instruments, their souls, libraries."

In introducing Mr. Bidart, Mr. Pinsky compared his poems to opera, saying their "voices speak in extreme passion and their drama characterizes moments of passion." He described Bidart as "a philosophical poet with a fervor about moral categories" and praised the "intellectual seriousness of his work."

Mr. Bidart said, "I am honored to win this award."

He prefaced one of the poems he read as having "eerie aptness" as it is titled "Lady Bird." It ends, "So when we followed that golden couple into the White House/I was aware that people look at/the living, and wish for the dead." Mr. Bidart said he never met Mrs. Johnson but was inspired to write the poem by a PBS program, "A Life: The Story of Lady Bird Johnson," in which the first lady's administrative assistant, Bess Abel, quotes her as saying what became the closing words of Mr. Bidart's poem.

"It seemed to me an amazing thing for her to say," said Mr. Bidart.

He went on to read part three from his long poem "The Second Hour Tonight," based on an essay he had read the first collection of papers published in English on phenomenological psychotherapy. The poem is about Ellen West, who was afflicted with bulimia before it was a classified disease. "I tried to give her a voice in prose. She was not allowed in her own life to have a voice in

verse," Mr. Bidart said. After taking dozens of pills she is committed to a sanitarium. The narrative alternates between the dispassionate medical notes of a team of psychiatrists that ultimately acquiesces to her request for discharge and her own painful, obsessive introspection.

"At 12, pancakes became the most terrible thought there is. ... I hate it when they weigh me. ... Trying to stop my hunger with food is like trying to appease thirst with ink," read Mr. Bidart in a high voice, with clenched teeth, one shoulder hunched to his ear. After her discharge, Ellen West, who weighed 92 pounds, had one good meal and then committed suicide by taking an overdose of sleeping pills, Mr. Bidart said.

Ms. French is a public affairs specialist in the Public Affairs Office.

Sculptor David Deming with his bust of Rebekah Johnson Bobbitt

Yvonne French

1998 TORGI Awards

Two NLS Titles Win Canadian Honors

The 1998 TORGI awards, presented by the Canadian National Institute for the Blind (CNIB), honored two National Library Service for the Blind and Physically Handicapped (NLS) recorded titles in the category of partner-produced books. The winners were *Angela's Ashes: A Memoir by Frank McCourt* (nonfiction), narrated by Patrick Horgan, and *Rose* (fiction) by Martin Cruz Smith, narrated by John Horton. Both recordings were produced for NLS by the American Foundation for the Blind.

The awards ceremony, held on Oct. 19, honored the best in Canadian and international talking books. A Tiny TORGI was presented for the best print-braille book for children.

"TORGI Awards are offered as a significant acknowledgment of appreciation to the authors, publishers, donors and volunteers whose generosity continues to open the world of literature and information to thousands of Canadians who are blind or visually impaired who would otherwise have no access to it," said Frank Verge, chair of the CNIB Library Board.

Winners for CNIB-produced books were *Elephant Winter* (fiction) by Kim Echlin, narrated by Anne Saunders, and *Where the Hell Are the Guns? A Soldier's Eye View of the Anxious Years 1939-44* (nonfiction) by George G. Blackburn, narrated by Simon Curwen. The Tiny TORGI Book of the Year was *Jerimiah Learns to Read* by Jo Ellen Bogart.

Nominees included 20 works produced in Canada and around the world. Winners are selected by committees of talking-book users from across Canada who base their decisions on literary merit, technical quality, excellence in narration and the overall success of the title as a talking book. Young jurors who read braille choose their favorite print-braille book for the Tiny TORGI Award.

"Ninety percent of the CNIB Library's readers use talking books," said Rosemary Kavanagh, executive director for the CNIB Library for the Blind. "The TORGI Awards is the only place where they join with the larger literary community in celebrating our literary heritage."

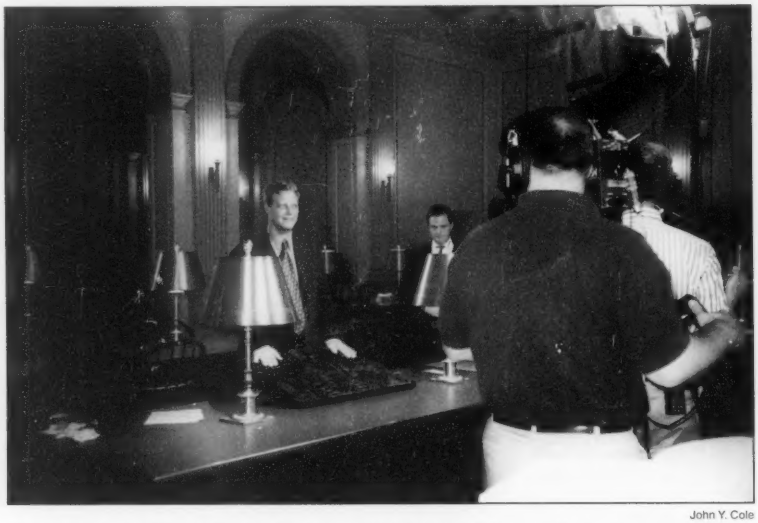
Film
continued from page 287

Preservation Board, whom the Librarian consults both on Registry film selection and film preservation policy.

"Our film heritage is America's living past. It celebrates the creativity and inventiveness of diverse communities and our nation as a whole. By preserving American films, we safeguard our history and build toward the future," said the Librarian.

For each title named to the Registry, the Library works to ensure that the film is preserved for all time, either through the Library's massive motion picture preservation program at Dayton, Ohio, or through collaborative ventures with other archives, motion picture studios and independent filmmakers. The Library contains one of the largest collections of film and television in the world, from the earliest surviving copyrighted motion picture to the latest feature releases.

"Despite the heroic efforts of archives, the motion picture industry and others, America's film heritage, by any measure, is an endangered species. Fifty percent of the films produced before 1950 and at least 90 percent made before 1920 have disappeared forever. Sadly, our enthusiasm for watching films has proved far greater than our commitment to preserving them. And, ominously, more films are lost each year — through the ravages of nitrate deterioration, color-fading and the recently discovered 'vinegar syndrome,' which threatens the acetate-based [safety] film stock on which the vast majority of motion pictures, past and present, have been preserved," said Dr. Billington. For more information, visit the NFPB Web site at www.loc.gov/film/.



John Y. Cole

Rare Book and Special Collections Chief Mark Dimunation gives a presentation for C-SPAN2's Sept. 13 launch of the new weekend cable program "Book TV," accompanied by Clark Evans in the Rare Book Reading Room.

CFB on TV

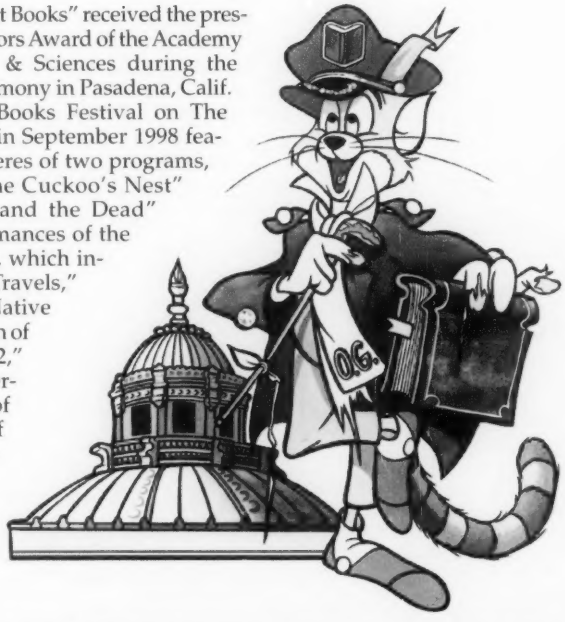
Center for the Book Begins Third Decade of Promoting Reading on Television

BY JOHN Y. COLE

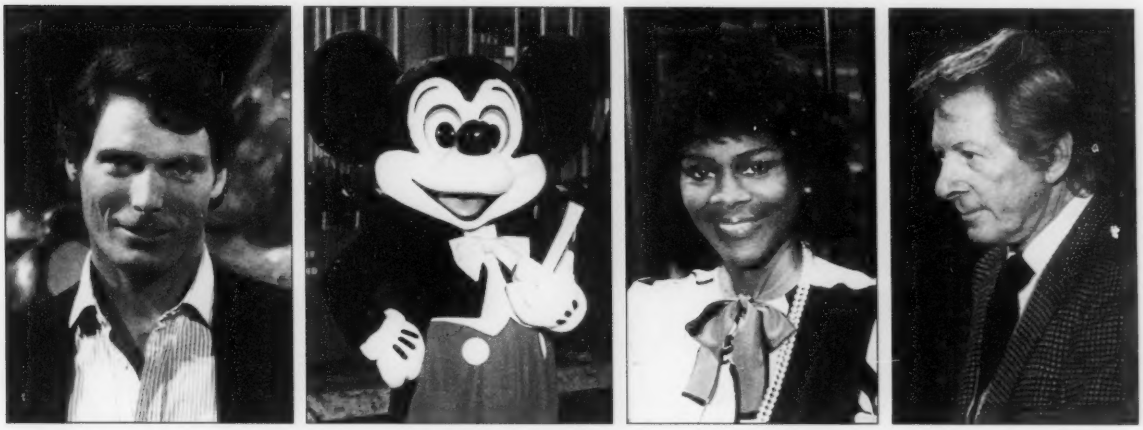
This year was the 20th year of the Center for the Book in the Library of Congress's pioneering role in using television to promote books and reading.

The center is one of the educational outreach partners of "Between the Lions," a major public-television reading and literacy promotion program being planned for fall 1999 by WGBH in Boston. Aimed at children in the 4-to-7-year-old range, the program — set in a library — features the lions Theo and Cleo and their cubs Lionel and Leona. Theo made his debut at the American Library Association's annual conference in Washington in June 1998, including an appearance at the conference reception at the Library of Congress on June 27.

The center continued its close cooperation with The Learning Channel in the production of its "Great Books" series of one-hour specials about well-known literary works (see LC *Information Bulletin*, May 13, 1996). On Aug. 29, 1998, "Great Books" received the prestigious 1998 Governors Award of the Academy of Television Arts & Sciences during the Emmy Awards ceremony in Pasadena, Calif. A two-day Great Books Festival on The Learning Channel in September 1998 featured world premieres of two programs, "One Flew Over the Cuckoo's Nest" and "The Naked and the Dead" and encore performances of the 17 other programs, which include "Gulliver's Travels," "The Odyssey," "Native Son," "Interpretation of Dreams," "Catch-22," "Alice in Wonderland" and "War of the Worlds." Each of the programs carries a separate acknowledgment, "Produced in cooperation with the Center for the Book in the Library of Congress."



Cap'n O.G. Readmore on ABC Children's Television



"Read More About It" celebrity spokespeople through the years have included Christopher Reeve (1985), Mickey Mouse, Cicely Tyson and Danny Kaye (all 1981).

On Sept. 13, 1998, the Center for the Book was part of C-SPAN2's live five-hour telecast from the Library of Congress. The LC broadcast was part of the debut of "Book TV," developed by C-SPAN2 Chairman Brian Lamb as a weekly, 48-hour weekend presentation of "serious" nonfiction, literary events and book and reading discussions.

The Library of Congress program began with a live interview with Dr. Billington in the Main Reading Room and concluded with an interview with this writer, during the last hour. Both took call-in questions from viewers. Other segments included a presentation from the Library's Rare Book and Special Collections Reading Room by division Chief Mark Dimunation; an interview about Thomas Jefferson and the world of books with Manuscript Division specialist Gerard W. Gawalt; an overview of book conservation and a tour of the conservation laboratory by acting conservation officer Tom Albro; an explanation of Jefferson Building architecture by Ford Peatross of the Prints and Photographs Division; a presentation about the history of the Library and a tour of the Jefferson Building by this writer; and a one-hour opportunity for viewers to ask this writer questions about books, reading and the Library through an on-line "chat room."

During 1998 C-SPAN2 also continued to film many of the Center for the Book's "Books & Beyond" author presentations for viewing as part of its "Booknotes" and "Book TV" programming.

Combining Books and Television, 1977-1998

One of then Librarian of Congress Daniel J. Boorstin's reasons for establishing the Center for the Book in 1977 was to demonstrate the complementary relationship of books and other media. Television was the dominant technology at the time, and Dr. Boorstin believed that television was an ideal vehicle for promoting books and reading. In 1977 this was a novel idea that today is taken for granted.

The sponsors of the April 26-27, 1978, symposium in the Library's Whittall Pavilion on "Television, the Book and the Classroom" were the Center for the Book and the U.S. Department of Education. The stated purpose was to discuss two questions: How can television be used imaginatively and effectively in the learning process? and What practical steps can be taken at the national level to integrate television, the book and the printed word within the educational process? The overall goal was "to stimulate fresh thinking and perhaps new partnerships" among participants and particularly with the commercial networks, which were all represented at the meeting.

The principal speakers were Dr. Boorstin, U.S. Commissioner of Education Ernest L. Boyer, educator Mortimer J. Adler and Frank Stanton, former president of CBS. Two dozen other educators, broadcasters and federal officials participated. The presentations and discussions are summarized in *Television, the Book, and the Classroom* (1978), which was the Center for the Book's first publication. One immediate result was a series of Department of Education television initiatives. Another result was the Library of Congress/CBS Television "Read More About It" book project, which was launched in November 1979 with the CBS telecast of "All Quiet on the Western Front," starring Richard Thomas.

The heart of the "Read More About It" project with CBS, from 1979 until now, has been a 30-second message from the Library, broadcast with a program, that suggests two or three related books. The spot urges viewers to go to their local library or bookstore to "read more about it." More than 400 separate messages have been presented since 1979, either by the star of the program (for dramas, made-for-television movies, musical and variety shows) or, in the case of news, sports, parades, award shows, animated children's programs and science specials, by the CBS announcer or narrator.

During the project's first five years, it was well publicized with articles in *The New York Times*, the *Christian Science Monitor*, *Publishers Weekly*, education journals and the entertainment press. In 1986 it won an award from the National Education Association, and its success provided impetus for public television's requirement that producers furnish reading lists with most program proposals.

During the same period, the lists of recommended "Read More About It"

books were published in the *Information Bulletin*. While the Center for the Book coordinated the project, most of the lists were prepared by Library of Congress specialists. The Oct. 3, 1983, issue of the *Information Bulletin* cites 45 "CBS Television Stars Who Have Presented Read More About It Messages" (from Rosanna Arquette to Andy Williams) and 36 "LC Staff Members Who Have Prepared 'Read More About It' Lists" (from Judith Austin to Walter Zvonchenko). Since the mid-1980s, Center for the Book staff members have prepared the lists, frequently consulting with LC staff specialists.

Sports telecasts and parades have brought the largest audiences. Highlights include: the Jan. 26, 1992, Super Bowl telecast of the game between the Washington Redskins and the Buffalo Bills, when the "Read More About It" message, presented by announcer Terry Bradshaw, was seen by more than 70 million viewers; the first World Series "Read More About It" message, seen by more than 15 million viewers on Oct. 16, 1993; the first U.S. Tennis Open message, presented by announcer Mary Carillo on Sept. 3, 1995; and actor Doug ("The Young and the Restless") Davidson's message during the 1997 Tournament of Roses Parade, seen by more than 20 million viewers

Another highlight was an Oct. 25, 1985, black tie dinner in the Library's Great Hall that marked the "Read More About It" project's seventh season and honored the actors and actresses who had presented the messages.

The Library's success with "Read More About It" attracted other television networks, and in the mid-1980s the Center for the Book began projects with ABC Children's Television and with NBC Television. In 1983, the center and ABC created "Cap'n O.G. Readmore," a cat who was smart because he read a lot (he lived in an alley behind a public library). The animated 30- and 60-second spots featuring Cap'n O.G., created by artist Rick Reinhart, were among the first animated reading promotion messages on television. Today Cap'n O.G. still occasionally shows up as a host on ABC's Saturday afternoon children's television specials.

Odgen and Associates Inc.

Theo the Lion creators Christopher Cerf (left) and Michael Frith with Center for the Book Director John Cole and Theo in the Library's Main Reading Room during the American Library Association conference reception, June 27.

The center's television projects with NBC, which lasted for several television seasons, focused on the center's "Year of the Reader" and "Books Make a Difference" themes. Key components were reading lists, posters featuring Bill Cosby and Keshia Knight Pulliam from "The Cosby Show" and public service announcements featuring NBC stars from popular programs such as "The Golden Girls," "L.A. Law" and "Family Ties."

Other innovative projects were developed with cable television companies. "Books and Cable Television Enrich Your Life:" An Arts & Entertainment Network/Library of Congress Project," focused on teachers and classroom uses of A&E programs, for which the Center for the Book provided reading lists. In 1989-90, the center and the Bravo Cable Network developed a "Bravo for Books" project for the center's "Year of the Young Reader" campaign.

In 1997, the Center for the Book worked with ABC Television in the production of Library of Congress promotion announcements presented at the end of 13 "Genie's Great Minds Think for Themselves" 90-second messages, each presented by Robin Williams during the "Disney's One Saturday Morning" series on ABC. Each of the animated features provided an entertaining and educational look at a well-known historical personality and ended with a photograph of the Jefferson Building and a simultaneous message "Visit Your Local Library and the Library of Congress Web site —www.loc.gov."

The latest digital age application of the "convergence of technologies" idea behind the Center for the Book's television projects can be found today on the American Memory "Learning Page" (www.loc.gov), where users interested in learning more about American history can find reading lists from the Center for the Book that send them to their local libraries and bookstores to "Read More About It!" □

Mr. Cole has been the director of the Center for the Book since it was established in 1977.

Linking the pleasure, power and excitement of books and television
Read more about it
The CBS-Library of Congress Book Project

At the Community's Heart

ALA President-Elect Speaks at LC

By ROBIN HATZIYANNIS

The library is the heart of the community. We need to tell our story," said Sarah Long, president-elect of the American Library Association (ALA), to more than 100 federal librarians gathered at the Library of Congress in late October.

Citing research findings of a surge in positive feelings for libraries yet lower levels of praise for librarians, Ms. Long said, "It is a puzzle with a few missing pieces." She began by noting that, in her recent meetings with ALA constituents, she sensed a "disconnect" between library schools and librarians "in the trenches," a problem that could be remedied with better communication between library school educators and library practitioners about new approaches to the discipline.

"Does this [disconnection] resonate with you?" she asked the audience. Many nodded, and also broached such topics as salaries and undergraduate library science programs. Ms. Long urged the listeners to encourage professional exchanges among their peers.

Many in the field also continue to struggle with the relevance of the term "librarian" while at the same time they are adapting to new technologies and demands from customers. Ms. Long's review of hiring trends also shows that information managers and research associates who do "library-type work" are in demand and offered higher salaries than traditional librarians. "A great pool of people in our field no longer call themselves librarians. But the good news is that there is a higher number of people in library schools than in past years."

"There is also a growing urgency for community in our country," said Ms. Long. As the baby boomers turn 50, their desire for a sense of community has become a priority. "Even in the smallest suburbs near my home near Chicago, there has been an increased interest in building a sense of community, from increased local journalism to building town centers."

Chip Woodward

Andrea Gruhl, Federal Librarian's Round Table president (left) with ALA President-elect Sarah Long, who advocates better communication between library schools and librarians.

"I am thrilled with the ideas here; they are so like my very own," she said. Preparing to announce her presidential theme, she summarized how she intends to make connections between libraries and their communities. "It begins with the reservoir of good feelings for libraries and builds on the new sense of community. The library can be the center of that community both physically and virtually," said Ms. Long.

Ms. Long began her career as a school librarian and has spent more than 20 years in public library service. For the past nine years, she has been the director of the North Suburban Library System, an organization of 680 academic, public, school and special libraries in the north and northwest suburbs of Chicago. She has also served as the director for the Multnomah County Library in Portland, Ore.; the Dauphin County Library in Harrisburg, Pa.; and the Fairfield County District Library of Lancaster, Ohio.

Since 1978, Ms. Long has been active in ALA, serving on award, election and telecommunications committees. She is also a former Public Library Association president and chair of many of its conference, legislative and affiliates efforts. Among her honors and awards, she counts four John Cotton Dana Library Public Relations Awards and has been listed in Who's Who in America since 1986.

Deputy Librarian of Congress Donald L. Scott welcomed guests to Ms. Long's presentation, titled "Future Librarianship," which was sponsored by the Federal Librarian's Round Table (FLRT), the Federal Library and Information Center Committee (FLICC), the District of Columbia Library Association (DCLA), the Library of Congress Professional Association (LCPA) and the Armed Forces Libraries Round Table (AFLRT). "As the Library approaches its bicentennial, I invite you to join in this national celebration for all libraries," said Mr. Scott. Remarking on both the depth and scope of the responsibilities librarians and the Library of Congress share, he reminded the audience that "we must ensure that whatever vehicle transferred the written word, we must keep it, and add it to the newest vehicles."

FLRT President Andrea Gruhl introduced Ms. Long and thanked the Planning Committee of Sarah Striner, Betty Landesman, Joan Taylor, Shirley Loo, and Doria Grimes. She also thanked Anna Bohlin of FLICC for her assistance. Ms. Gruhl then asked the heads of the co-sponsoring organizations and recognized LCPA President Sarah Striner, FLICC Executive Director Susan M. Tarr, DCLA President Mary Augusta Thomas and AFLRT President Katie Gillen, who was unable to attend.

Ms. Hatziyannis is with FLICC/FEDLINK.

The Confessions of William Styron

Renowned Author Speaks at LC with Biographer

By YVONNE FRENCH

William Styron, 73, made a rare public appearance at the Library of Congress, where he defended *The Confessions of Nat Turner,* which was labeled racist in the 1960s, and announced that Spike Lee may make a movie about it.

"Even as we speak, Spike Lee is negotiating to have a movie made," Mr. Styron told a Montpelier Room audience during the Nov. 4 Center for the Book "Books & Beyond" lecture. He was accompanied by his biographer, James L.W. West III, who made use of the Styron papers at the Library to write *William Styron: A Life* (Random House, 1998).

The event also included a special screening of "Shadrach," a first-run film by Mr. Styron's daughter, Susanna Styron. It is based on Mr. Styron's short story of the same name.

Ten of Mr. Styron's original manuscripts, typescripts and galleys were on display at the reading. American Literature Manuscript Historian Alice L. Birney brought a magnifying glass so people could see Mr. Styron's tiny handwriting in the manuscript of *Set This House on Fire.* She learned that he still writes in pencil on legal paper and has a typist transcribe it. "Handwritten manuscripts reveal questions about the author's creative process," said Ms. Birney, who also displayed the handwritten manuscript and original printer's typescript of *The Confessions of Nat Turner.*

N. Alicia Byers

Author William Styron answers a question from the audience at a "Books and Beyond" discussion in the Montpelier Room, Nov. 4. The event was also cybercast — broadcast via the Internet.

Nat Turner was published in 1967 to wide acclaim and criticism. It is based on the true story of Nat Turner, who led a slave revolt in southeastern Virginia in 1831.

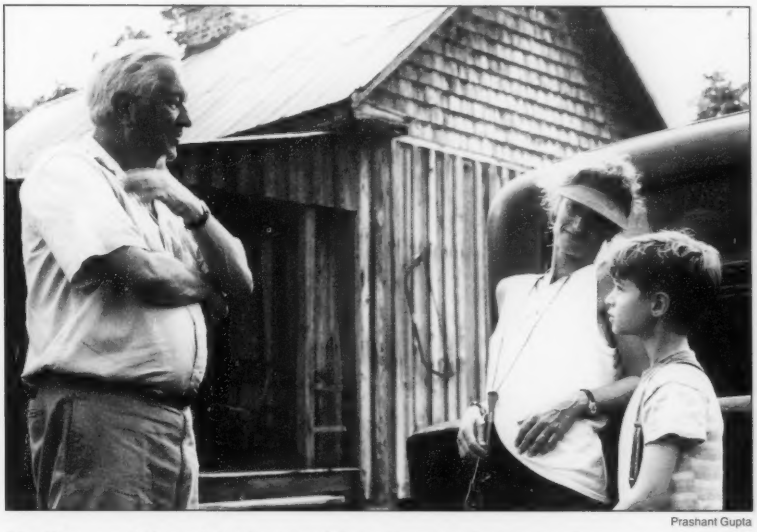
"When I began *The Confessions of Nat Turner* in the summer of 1962 … Martin Luther King was offering the hand of fellowship to the American community, preaching reconciliation, amity and antidischord. In the evolution of a revolution, 1967, when it was published, was a time of cataclysmic change in the United States. 'Black power' reared its head, and when it pounced, it pounced partially on my book. I was especially lacerated and hurt that it was labeled racist. That was hard to take for a writer who attempted to expose the horrors and evils of slavery." He spoke of trying to figure out Turner's motivation. "It was a powerful book that satisfied my ideal for a novel."

His voice wavering audibly for the only time during the discussion, he added: "Basically it is a very politically incorrect book written by a white man trying to seize his own interpretation and put it into the soul and heart of a black man."

Yet later, in answer to a question from the audience about the outcry that his book *Sophie's Choice* had "poached on someone else's turf," as Mr. Styron rephrased the question, the author defended the right of an artist to portray what he wants. "There will always be a complaint from people who see writing as a province where one should remain rooted in one's own experience. My view is that one of the glories of artistic creation is to transcend the barriers of race and gender and exploit talent to its fullest and to hell with barriers of race,

N. Alicia Byers

Mr. Styron with biographer James West III.



Prashant Gupta

Mr. Styron visits with his daughter, director Susanna Styron, and actor Scott Terra on the filming location of "Shadrach," a film based on his short story of the same name.

gender, etcetera."

Susanna Styron said she knew when she first read "Shadrach," in 1973, that she wanted to make a movie of it. "The characters were vivid and full; the themes were clear and rich." She quipped that it took her 90 minutes to tell in film what her father told in 28 pages.

Mr. Styron prefaced the screening by telling his inspiration for the short story. He had been in Auschwitz, Poland, doing research for *Sophie's Choice* and had just arrived home in Virginia, only to run in to an old high school friend at a "juke joint." The friend told him of an aged former slave who had walked from Alabama to his father's place in town and asked to be buried on the farm where he had grown up. The story is about how the friend's family looked after Shadrach in his last days. In the film, Harvey Keitel portrays the father, a prototype of a moonshine-brewing, hard-drinking Southern man who uses his jalopy to drive Shadrach back to the former plantation in King and Queen County on Virginia's Eastern Shore and obliging his last wishes despite some interference from the law.

The film is rich in visual and aural texture. Weathered houses have bowed-out screen doors that slam amid the thick incidental sound of summer crickets singing in nighttime fields.

This was the very milieu that Mr. West had begun to investigate in Newport News, Va., in 1985, ostensibly for a study of Mr. Styron's *Lie Down in Darkness*. Later, when he saw Mr. Styron at Martha's Vineyard, he told him: "I seem to be working on a biography."

"Why don't you go on and see what happens," Mr. Styron graciously replied.

Mr. West said that as Mr. Styron's first biographer he wanted to establish the discourse as "high and serious." To do so, he used the Styron papers at both the Library and Duke University, interviewed friends and relatives and talked with Mr. Styron himself. Mr. Styron was generally helpful, but one question Mr. West asked of him in 1987 was not answered until 1993, Mr. West said. "Finally [Mr. Styron] said, 'You and I are working on the same territory.' He didn't want my vision to interfere with his."

Mr. Styron and his wife, Rose, who attended the discussion, read the book before publication and made a few suggestions when things weren't exactly as they remembered.

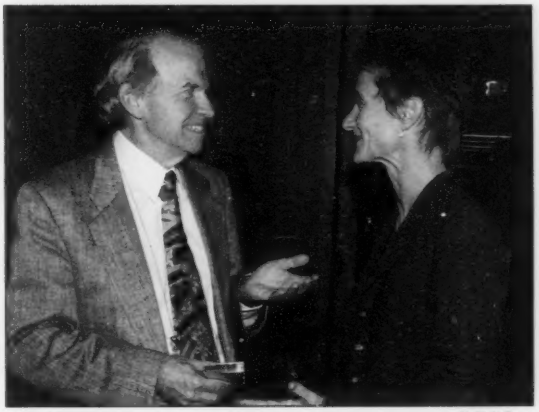
Mr. West has studied Mr. Styron's life and career for more than 20 years, chronicling not just the literary career but his family background and political activism, including his presence at the 1968 Democratic national convention in Chicago, and his long-term opposition to the death penalty. Mr. West is Distinguished Professor of English at Pennsylvania State University and general editor of the Cambridge edition of the works of F. Scott Fitzgerald.

During a question and answer period, Mr. West said *Set This House on Fire* is central to the Styron canon. "It gives you a blueprint for the intellectual concerns and approach to life of all the books that would follow." All, that is, except perhaps for Mr. Styron's widely read nonfiction book, *Darkness Visible: A Memoir of Madness* (1990), which helped destigmatize the clinical depression from which he at one time suffered.

The discussion was broadcast on the World Wide Web simultaneously with people tuning in to an audio link on their computers that day and people linking to an audio and video version the following day. The "cybercast" is the second in the Library's pilot program with broadcast.com. The first was Poet Laureate Robert Pinsky's lecture "Poetry and American Memory" (see LC *Information Bulletin*, November 1998). Both are currently available through the Library's Web site at www.loc.gov.

The third cybercast in the pilot project was a Motown symposium Nov. 20 (story to be published in a future *Information Bulletin*). □

Ms. French is a public affairs specialist in the Public Affairs Office.



N. Alicia Byers

Center for the Book Director John Cole with Susanna Styron, director of the film "Shadrach."

N. Alicia Byers

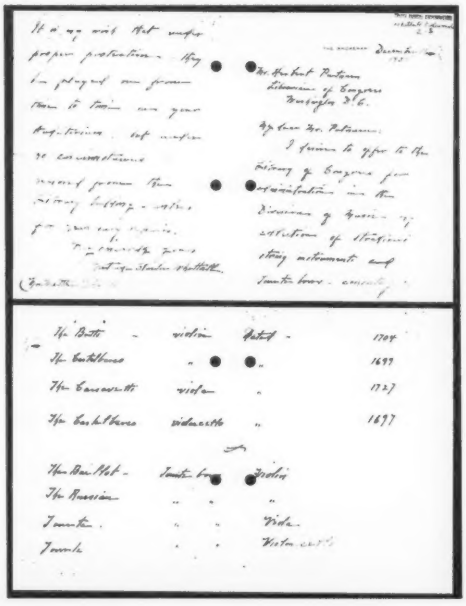
The Juilliard String Quartet in rehearsal prior to a recent concert in the Library's Coolidge Auditorium

Concert Night at the Library

Chamber Music a Tradition Since 1925

BY HELEN DALRYMPLE

Free chamber music concerts are a long tradition at the Library of Congress, dating back to 1925 when, at the invitation of then Librarian of Congress Herbert Putnam, Elizabeth Sprague Coolidge created the Coolidge Foundation in the Library to continue the series of concerts she had sponsored in northwestern Massachusetts for several years.



Gertrude Clarke Whittall's letter to Herbert Putnam, in which she bequests her collection of five Stradivari instruments to the Library.

Mrs. Coolidge later recalled: "The only equipment for such a prospect seemed, at that time, to be an upright piano upon which, in the basement, music might be tried out or practiced. However, when the following spring, I sent to the Library two chamber music programs, Dr. Putnam borrowed from the Smithsonian Institution a delightful little auditorium in the Freer Gallery, and there my Pittsfield players opened a series of three concerts, which later led to the establishment of the Coolidge Foundation. The little Coolidge Auditorium [also given by Mrs. Coolidge] was built into a corner of one of the courts of the Library, a fund was accepted by President Coolidge [no relation to Mrs. Coolidge], and our first Washington Festival was given in October 1925."

The Coolidge Auditorium, now with a capacity of 485 seats, is famous the world over for its acoustics, especially for chamber music. It is also renowned for the caliber of musicians who have played there, and for the newly commissioned works premiered there, thanks to the generosity of patrons who continue to contribute to more than 35 separate funds to support all aspects of music creation and production at the Library.

For many years, Library concerts were particularly identified with string quartet performances, notably those of the Budapest and the Juilliard quartets. These programs are the result of a second major benefactor of music at the Library — Gertrude Clarke Whittall — who donated five Stradivari instruments to the Library (three violins, viola and cello) and set up a foundation to pay a professional string quartet to give regular free public concerts on the instruments and to purchase rare manuscripts of chamber works. She later gave money for the construction of the Whittall Pavilion, where the instruments were stored and displayed before the room was renovated.

The Budapest Quartet had established itself as one of the world's leading ensembles in the 1930s and was invited to the Library to perform on the Stradivari instruments. As Harold Spivacke, then chief of the Music Division, explained: "String players always need time to get used to another instrument. ... They played well, but it was

The crowd moves through the Jefferson Building on its way to the Coolidge Auditorium, where staff greet and seat the concertgoers; prior to the concert, the audience fills the hall; Music Division Chief Jon and Iris Newsom accompany composer Elliott Carter into the Coolidge Auditorium.

Helen Dalrymple

Helen Dalrymple

Helen Dalrymple

the old story — they didn't like to perform on unfamiliar instruments. So we did a little thinking. Suppose we had a quartet in residence here, and the players had time to make friends with these beautiful instruments? ... [After the first concert] we offered the Budapest a contract to play a total of 20 concerts at the Library in the spring and fall."

Thus a tradition was born. The Budapest Quartet remained as quartet-in-residence for 22 years, until 1961, when the Juilliard String Quartet was selected to succeed them. The Juilliard was the creation of William Schuman, then president of the Juilliard School of Music, who chose 26-year-old violinist Robert Mann to organize the group in 1947. After a summer of rehearsals, Schuman knew he had found what he wanted. "It was greater than anything I'd ever dreamed of: because here were four men absolutely on fire with what they were doing."

Founding violinist Robert Mann retired in 1997, after 50 years of performing with the quartet.

"The Juilliard had made a unique contribution to contemporary and classical music with their performances and recordings of Bartok, Schoenberg, Beethoven, Debussy and Ravel," said Jon Newsom, chief of the Music Division. "Nobody else came close to the Juilliard in being able to cover this repertoire with such energy and competence."

As they settle into their comfortable seats for a performance of the Juilliard String Quartet this month in the recently refurbished Coolidge Auditorium, concertgoers may not be aware of the long history of concerts at the Library nor of all the steps that go into bringing a group of performers to the stage of the Coolidge.

The music scene is much different today than it was 30 or 40 years ago, according to Mr. Newsom, who is ultimately responsible for the concert series. "It is harder and harder to keep up with who is doing what in the world of music," he said.

"We start thinking about the artists we want to perform at the Library at least two years in advance," Mr. Newsom added. He is assisted by the members of the concert office staff: Sandra Key, administrative operations specialist; Anne McLean, Michele Lambert Glymph and Norman Middleton, concert producers; and Donna Williams, concert assistant. Other members of the Music Division staff, Elizabeth Auman, Vicky Risner, Raymond White, Wayne Shirley and Walter Zvonchenko, contribute their ideas and expertise for special programs.

And on concert nights, other division staff members pitch in to help organize the volunteer ushers, staff the "will call" desk, distribute tickets to standby patrons and take tickets at the door.

The concert office staff keeps abreast of the top performing groups through its contacts with other arts presenters and artists' managers, by attending showcases and professional events such as the annual Chamber Music America meetings and Association of Professional Arts Presents (APAP) and by drawing on their own experience accumulated through the years.

"There's a 'buzz,' and you book by 'buzz,' notes Ms. McLean. "If you're in the business, you hear inside [about top performers] before other people know outside."

"Plus just your own experience," added Norman Middleton, "being in arts management."

"That comes from being a performer, too, and having the background as a performer and working with other performers for years," according to Ms. McLean. "You can tell when someone is at the level that the Library should be presenting."

The Library's music program has always included the commissioning and performance of new music as well as presentations of the classical repertoire. Works by Copland, Bartok, Schoenberg, Busch — and this year alone, Elliott Carter, John Zorn and jazz pianist Cecil Taylor — are among the artists whose compositions have been commissioned by and performed for the first time at the Library of Congress.

Jazz, dance, world music and events such as the "Motown Sound" symposium have been added to the

N. Alicia Byers

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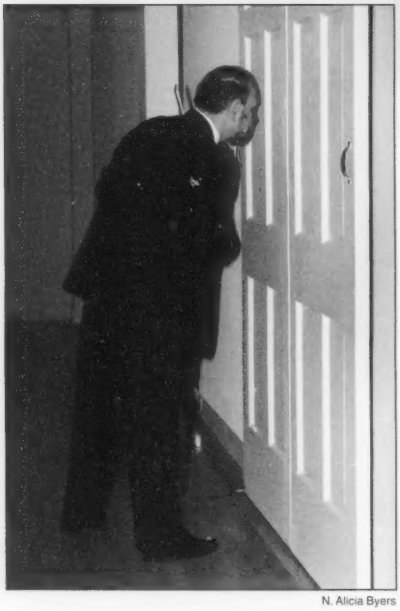


N. Alicia Byers

Members of the Juilliard String Quartet in rehearsal (clockwise from top left): cellist Joel Krosnick, violist Samuel Rhodes, and violinists Joel Smirnoff (left) and Ronald Copes; Mr. Rhodes steals a peak at the audience prior to the concert.

concert schedule in the last two years in an effort to reach out to an even wider audience and to encourage younger patrons to attend concerts at the Library.

"We *don't* want to present someone here that anyone local is presenting. This is a very strong part of the mystique of the Library's series — the image," says Ms. McLean. "We try to keep it burnished and polished as much as we can by bringing in people who have not appeared in Washington before, foreign artists, or brand new groups like Opus One who have never played together before."

Once Jon Newsom, in consultation with the concert staff, has decided which artists should be invited by the Library either to create a new commission or to perform, the work has only begun. Ms. Key determines how much money is available (all concert production costs, as well as some staff costs, are supported by private funds), from which funds they should be drawn; then she relays that data to Mr. Newsom.

Ms. McLean, Mr. Middleton and Ms. Glymph negotiate contracts with artists and managers (including broadcast rights when the concert will be broadcast or cybercast), with Ms. Key providing oversight and advice.

As the most senior member of the team, Sandra Key keeps in touch with longtime donors. A staff member of the division since 1963, she remembers when Mrs. Whittall came for tea in the afternoon.

"Mrs. Whittall was in her 90s," Ms. Key observed, "but she was still very independent. The Library would send a car to the Shoreham where she lived to pick her up, but she would often get impatient and just take a cab instead. She was a tiny woman, very frail, but you could hear her coming down the hall to the division [which was then located at the end of the corridor just past the Coolidge Auditorium] because of her high-heeled shoes.

"And then she would go right into [then Music Division Chief] Dr. Spivacke's office without stopping, asking 'Where's Harold?' as she walked past. It didn't matter whether he had someone else in with him or not!"

The schedule for a concert season — which normally runs from October through December and February through May — is eventually finalized by negotiated contracts and then all of the other details that make the series successful must be taken care of by the concert staff: drafting promotional materials for the season and for each concert; writing the concert season brochure and working with the Library's Graphics Unit to produce it; researching and writing program notes for each concert (usually written by Mr. Middleton); rental of musical instruments when necessary; initiating payments to the artists; advertising; completing applications for work visas for foreign artists; organizing rehearsal times; moving pianos and carrying chairs and music stands up and down stairs; consulting with the Library's recording engineers (all concerts are recorded for the Library's recorded sound archives); producing both live and delayed radio broadcasts and cybercasts; overseeing sound, lighting and other technical equipment installations; working with TicketMaster for the distribution of tickets to the public; keeping track of reserved tickets for artists, guests and major donors; and a myriad of other details too numerous to mention.

Once the artists arrive to rehearse or perform, "we all three do whatever we have to do to ensure that everything goes smoothly," said Ms. Glymph.

To illustrate the point, Norman Middleton recounted the story of rent-

ing a baroque string bass for one group last year at the last minute. "I had told them months before, after calling around town, that we couldn't locate such an instrument for them in the Washington area and that they would have to bring their own. But they didn't. We finally got one of the National Symphony string basses to rent us his own on the spot. The musician drove it to the Library in his own car an hour and a half before the concert."

"I've had to go out to buy things like a bow tie, a pair of socks, a gallon of apple juice for performers," adds Ms. McLean.

"We have to do that," said Mr. Middleton. "They get all these perks before and after the Library of Congress gig. That's one thing about these jobs that people forget; that it's still show business, even though it's classical music. We have to lead our professional lives the way others in the 'biz' do, but within the context of a federal agency."

For the concert office staff, the job is anything but a standard eight-hour day. Calls at home at midnight are not unknown and 14- and 16-hour days are frequent during the height of the season.

"We go the extra mile because that's part of the feeling you want to create for the artists. You want the artist to feel thrilled to be playing in the auditorium. The auditorium itself is the jewel. It's all over the world acknowledged as one of the finest venues in which to perform. There's a magic about it 'out there,'" said Ms. McLean.

"People *ask us* if they can come and perform," she continued. "We have gotten some great artists, including Mitsuko Uchida, who will play with the Brentano String Quartet in May, because of that draw. She is very, very famous and would never ordinarily play in a hall this size. But she *wants* to perform here. And a part of the way that we keep people wanting to come back is that we go that extra mile."

Asked what her favorite part of the job is, Ms. Key responds: "It's all good; there's no bad. It's like going to a new job in the evening — a public relations job, ensuring that things are in place, providing support to colleagues. It gives me renewed energy. It's show business!"

The lights dim in the Coolidge Auditorium, the performers walk out onto the stage, and the music starts.

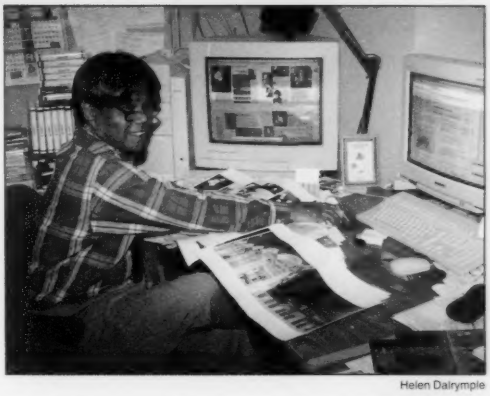
It's concert night at the Library of Congress — brought to you by the Music Division, with a lot of help from all their friends and supporters both inside and outside the institution.

A future story will cover the role of the Library's recording engineers in ensuring that future generations will be able to listen to recordings of the live concerts that are as close as possible to what the listener heard in the auditorium. □

Ms. Dalrymple is senior public affairs specialist in the Public Affairs Office.

Helen Dalrymple

Helen Dalrymple



Helen Dalrymple

Music Division staff Norman Middleton, Anne McLean and Michele Glymph with a bust of Elizabeth Sprague Coolidge; Sandra Key of the concert team; Stanley Bandong of the Library's Graphics Unit working on the concert season brochure; Donna Williams prints out concert tickets.

Helen Dalrymple

Library Music Division Receives First Prize for Adventurous Programming

The Library's Music Division has just been notified that it has received the prestigious ASCAP-Chamber Music America Adventurous Programming Award for its 1997-1998 centennial season, which was held in the renovated Coolidge Auditorium. The Library received first prize in the major presenters category, against such competition as Lincoln Center and the Kennedy Center's Terrace Theater, with special note taken of the Library's program of commissioning new music.

'The Story of Being Human'

Symposium Honors Poet Sterling Brown

The spirit of poet Sterling A. Brown lived on in his poetry, his jokes and his relationships with his students during a two-day symposium at the Library.

"Sterling A. Brown: American Poet and Cultural Worker" was held Oct. 23 and 24 by the Library's Poetry and Literature Center in conjunction with the University of Virginia literary journal *Callaloo,* whose editors published a special issue focusing on Brown. The National Endowment for the Humanities was also a cosponsor.

Brown (1901-89) was a poet who wrote in black vernacular at a time when Harlem Renaissance writers looked down on such things as an embarrassing vestige of the rural South. But Brown thundered back: "Are we to acquiesce to the woman who wants 'Swing Low, Sweet Chariot' to be changed to 'Descend, Welcome Vehicle?' There are no hiding places," recalled Brown's biographer, John Edgar Tidwell, who is an associate professor of English at Miami University of Ohio.

"His efforts to preserve and restore the vernacular of the black South anticipated African American literary studies," said Charles Rowell, editor of *Callaloo.* Brown laid the groundwork for those staples of African American literary studies, *The Norton Anthology of African American Literature* and *Call and Response.*

The symposium included a blues performance of Brown's series of Slim Greer poems by poet Kenneth Carroll and the Emory Diggs Quartet; a tribute by poets, including former Poet Laureate Rita Dove, reading Brown's poetry; a documentary film about Sterling Brown's life; a luncheon address by National Endowment for the Humanities chief William Ferris; readings by Washington poets at a local bookstore; and a poetry, jazz and blues reception hosted by poet E. Ethelbert Miller at HR-57, a District nightclub.

People were also invited to brunch at Sterling Brown's bookcase-lined former home near Howard University, now owned by Marcia Davis, a senior editor at *Emerge* magazine. D.C. Mayor Marion Barry signed a proclamation naming Oct. 23 and 24, 1998, 'Sterling Brown Days.'

The proclamation was presented to Brown's son, John Dennis, who recalled that his father often claimed, "I'm not Sterling A. Brown, I'm S.A. Greer." Brown wrote a series of poems about Slim Greer and describes him as the "Talkinges' guy/An' biggest liar, / With always a new lie/On the fire."

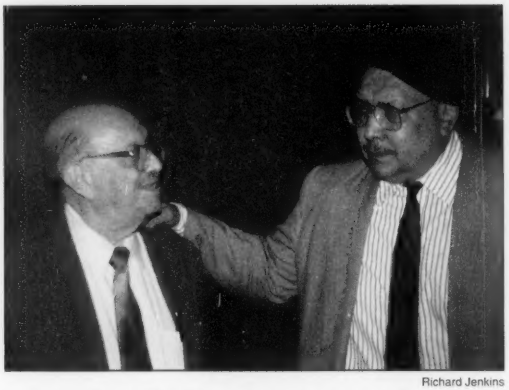
Other participants included Poet Laureate Robert Pinsky and poets Lucille Clifton, Toi Derricotte, Michael S. Harper, Yusef Komunyakaa and Sonia Sanchez; filmmaker Haile Gerima; scholars Kimberly Benston, Joanne V. Gabbin and Mark A. Sanders; and singer Melanie Lynn Sullivan.

According to Mr. Tidwell, Brown was "a poet, literary and cultural critic, anthologist, master teacher and raconteur who captured and preserved a thoughtful aesthetic and cultural legacy that sustains us today."

Brown was educated in the Washington, D.C., public schools in the early 1900s, then attended Williams College (1918-1922, A.B. degree, Phi Beta Kappa) and Harvard University (1922-1923, M.A. degree).

At Virginia Seminary and College (1923-1926), Brown began a distinguished teaching career, with stops at Lincoln University (1926-1928) and Fisk University (1928-1929) before arriving at Howard University in 1929, where he stayed for 40 years. He later said he was "hired, fired, rehired, retired and rehired," according to panelist Kimberly Benston, a professor of English and director of the faculty seminar in the humanities at Haverford College.

With Arthur P. Davis and Ulysses Lee, Brown edited *The Negro Caravan* (1941), the literary anthology that served as a comprehensive statement of African American literary production for the next 35 years. As a result of recent archival discoveries, the significance of Brown's participation in the Federal Writers' Project (1936-1940) and the Carnegie-Myrdal Study (1939-1940) is only now understood. "People did not understand the African American experience until they heard it discussed by Sterling Brown," Mr. Tidwell said.



Richard Jenkins

Sterling Brown's son, John Dennis (left), with Michael Harper; Melanie Lynn Sullivan opened the symposium with "The Negro National Anthem."

Richard Jenkins

Brown was recalled fondly by former students, many of whom said he wrote more on their papers than they had written in the first place, earning him the nickname of "the red ink man."

Ms. Clifton said in her keynote speech: "I walked into his class and he didn't know me, but he seemed to like me. He was the first very light-skinned man who spoke to me in a way that validated me. He invited us to his house. He played Billie Holiday's "Strange Fruit." He suggested I go to

Yvonne French

the art gallery. This was all possible for me because this man had validated me. ... He taught me that the words, the lives of the people are worthy of attention, that the art of literature is the story of being human, of what it feels like to be a me, or a you, or a Sterling Brown. ... I learned I could exist. I learned you could be who you were, not who you were expected to be."

Said Mr. Harper, who teaches writing at Brown University: "What Sterling Brown taught me was how to read a blues lyric with pride."

So many panelists mentioned his teaching and other memorable aspects of his character, such as storytelling, that Mr. Benston likened the symposium to a blues improv piece with repetitions on a theme.

For example, one panelist repeated a story Brown had told and described his poker-faced expression, while another analyzed what storytelling meant for an African American academic, and a third

continued on page 305

Richard Jenkins

Panelist Mark Sanders, who edited Brown's essays, said: "Blues for Brown was not about folks from the rural South. Blues was a side of modernity"; poet Kenneth Carroll reads Sterling Brown poetry as the Emory Diggs Quartet plays the blues.

European Poetry

Dutch Writers Present New Work

BY PROSSER GIFFORD

Dutch writers Elly de Waard, Anna Enquist and Carla Boogaards read from their published and new work at the eighth reading in the "New Literature from Europe" series, co-sponsored with the member states of the European Union, before an audience in the Mumford Room on Oct. 28.

Drawing on the new volume *The Defiant Muse: Dutch and Flemish Feminist Poems from the Middle Ages to the Present,* the poets read many of the poems in both Dutch and English, giving the audience a sense of cadences and sounds of Dutch when read by those who love the language. Margrit B. Krewson, who was the Library's German/Dutch area specialist, coordinated this event.

The three poets were introduced by Maaike Meijer, professor of women's studies at the University of Maastricht and the editor of *The Defiant Muse* volume. Ms. Meijer provided a summary of some of the most striking instances of Dutch poetry by women, from early oral songs through Renaissance and 18th century verse to the early 20th century. The poems were read in English by Florence Howe, publisher of *The Defiant Muse* series, which offers companion books to the Dutch volume for French, German, Spanish and Italian feminist poets.

The three poets' differing tonalities and subjects reflected the variety of their backgrounds. Anna Enquist, who began as a pianist, became a psychotherapist in her late 30s working with adults and adolescents. She read a series of four poems about her daughter ("My genes all over again," "Mom manages the memories") and those about the new year ("What's left is a footprint in the crowd").

Elly de Ward is a pivotal figure in Dutch poetry, a founder of the group known as "The New Savages" and an active voice in literary politics. Her poetry is evocative, sensitive, humorous, subtle and feminist. Such poems as "Anadyonum" (about Venus rising from the sea) and "Who Can Read Plato's Symposium" convey a perceptive, reflective craft. Carla Boogaards is known in the Netherlands primarily as a performance poet and also writes for the theater and frequently reads in company with musicians. She read only in English, and her poems were the most explicitly sensual and feminist of the group, such as her recasting of the story of Odysseus and Penelope. She ended with a forceful reading of her poem "Adonis and Aphrodite."

Mr. Gifford is director of the Office of Scholarly Programs.

Fresh Perspectives on a Century-Old War

Library Hosts Events on Spanish-American Conflict

After the War of 1898 was over, Sen. Henry Cabot Lodge said: "The War of the United States with Spain was very brief. Its results were many, startling and of worldwide meaning."

Those results were considered, 100 years later, during two events at the Library that offered up a number of new perspectives on both imperialism and the Spanish-American War.

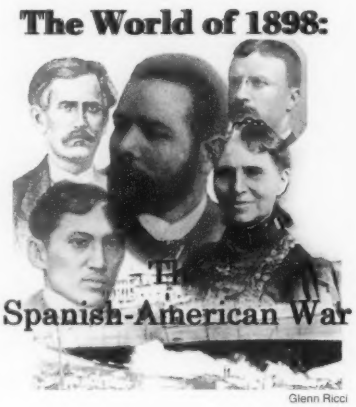
"Challenges to Peace in the Americas, 1898-1998: Lessons from the Past, Visions for the Future" was arranged by the Hispanic Division and several area colleges and universities in observance of Hispanic Heritage Month. It was held Oct. 2.

On Nov. 13, a panel discussion in the Pickford Theater, "From Gun Boats to Fun Boats: A Century of Imperialism," was moderated by Barbara Tenenbaum of the Library's Hispanic Division. It featured Marisabel Bras of the Department of Defense, who discussed the Philippines; José M. Hernández, a professor emeritus at Georgetown University, who discussed the lack of fervor in Fidel Castro's revolution; former Ambassador of Spain to the United States Jaime Ojeda, who spoke about English and Spanish colonization of America; and David Trask, author of *The War of 1898*, who spoke on imperialism.

An Oct. 2 conference traced the impact of the political and cultural relations between the United States and Latin America since the Spanish-American War. Speakers debated the impact of the War of 1898 in several panels. The morning sessions, held in the Pickford Theater, focused on history. The afternoon panels, held in the Mumford Room, focused on economics and international relations.

The audience of about 75 graduate students, diplomats, economists, researchers, educators and interested congressional and library staffers was welcomed by Georgette Dorn, chief of the Library's Hispanic Division.

"The Library of Congress is certainly a fitting place to hold discussions about the world of 1898. The Library's collections about the War of 1898 consist of more than 2,000 books, many of these



Glenn Ricci

diaries and firsthand accounts by North Americans, Spaniards, Cubans, Puerto Ricans and Filipinos. We also have a vast collection of newspapers, not only from the United States, but from the other countries that were touched by the war. In addition, there are extensive collections of books and periodicals about the events leading up to and the aftermath of 1898."

Ms. Dorn thanked Saúl Sosnowski and Virginia Bouvier of the University of Maryland at College Park for organizing the symposium and for assembling the cooperation of area universities and the Embassy of Spain. Arrangements for the Library were made by Ms. Tenenbaum.

The first panel, "Historical Underpinnings of U.S. Intervention," was moderated by Ambassador Antonio Oyarzábal of the Embassy of Spain, who said his countrymen still think that the Feb. 15, 1898, sinking of the USS *Maine* was due to an accidental explosion that the press then turned into an incendiary act of war. "For us it ended 400 years of Spanish discovery in America. Spain was no longer an American power; it was not even a world power. We went through the bitter process of looking for new roots and a new identity," he said.

Participants and their papers were: Lester Langley of the University of Athens in Georgia, "The Two Americas"; Sylvia Hilton of the Universidad Complutense, Madrid, Spain, "The American Janus: Spanish Views on the Monroe Doctrine and U.S. Intervention in the Colonial Crisis of 1895-1898"; and Julio Ramos of the University of California at Berkeley, "Hemispheric Domains: 1898 and the Origins of Latin-Americanism."

The second panel, "Legacies of Intervention," was moderated by Ms. Tenenbaum. Participants were: Lars Schoultz of the University of Carolina, Chapel Hill, "Interventions in the 20th Century;" Francisco Scarano of the University of Wisconsin, Madison, "The Impact of U.S. Intervention in Puerto Rico"; and Louis Pérez Jr. of the University of North Carolina, "Legacies of Intervention: The Case of Cuba."

The third panel, "Intervention and Conflict Resolution in an Age of Globalization," was moderated by Nina Serafino of the Congressional Research Service. Participants were: Margaret E. Crahan of Hunter College, "The Evolution of International Human Rights Standards and Organizations: Their Impact on Conflict Resolution"; Michael Shifter of Inter-American Dialogue, "Successes and Limitations in 50 Years of the Organization of American States"; and Douglas Farah of *The Washington Post*, "Competing Visions: U.S. Military Engagement in Latin America."

The final panel, "Beyond the U.S.-Latin American Paradigm," was moderated by Mr. Sosnowski. Participants were: Edward Dosman of the Center for International and Security Studies, York University, Toronto, Canada, "Canada and Hemispheric Governance: Security Challenges in the 21st Century"; and John Cavanagh of the Institute for Policy Studies, "Latin America and the Global Economic Crisis."

Following the panels, a roundtable, "Challenges to Long-Term Peace in the Americas: Lessons from the Past, Visions for the Future" was moderated by Ms. Bouvier. The conference Web site is at www.inform.umd.edu/EdRes/Colleges/ARHU/Depts/LAS/projects/1898/.

In February 1998 the Library inaugurated a related Web site, "The World of

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New Literature from Europe

Italian Author Enzo Siciliano Speaks at Library

By JOHN MARTIN

On Nov. 16 the Library, in cooperation with the Italian Embassy and the Italian Cultural Institute, continued its new European literature series with an evening reception and reading by Enzo Siciliano, a writer, critic, director and journalist who has played a major role in contemporary Italian culture. The series, a yearlong program begun by the member states of the European Union and the European Commission in Washington, introduces American audiences to the work of the foremost contemporary European writers.

Carol Armbruster, the French-Italian area specialist in the European Division, organized the event for the Library.

The range and quality of Mr. Siciliano's works have garnered worldwide attention. Since 1963, he has published several novels and collections of short stories and essays. His biographies include *Vita di Pasolini* (1976), a pathbreaking study of the life of the influential Italian filmmaker and post-World War II cultural icon Pier Paolo Pasolini (1922-1975). He has also written historical fictions, including *Morte di Caravaggio*, a short story set in the last days of the great 16th century Italian painter (1573-1610), and, recently, *I bei momenti* (Mondadori, 1997), a novel about the widow and family of Mozart after the death of the famous composer.

Mr. Siciliano has been president of RAI, the Italian National Broadcasting Corporation, and co-editor of the influential literary periodical, *Nuovi Argomenti*. He created and directed a film based on his early novel, *La Coppia* (1966), which opened at the 1969 Venice Film Festival, and is currently director of the prominent Gabinetto scientifico letterario G.P. Vieusseux in Florence. Despite his diverse accomplishments, Mr. Siciliano, speaking in Italian, told the audience that he is "simply a writer of stories," and offered his observations on the writer's craft.

Enzo Siciliano

The writer's main dilemma is that words are abstractions; thus, they ultimately fall short of expressing the artist's vision. "What we write we intend to write," he said, quoting Nietzsche, "but our purpose is not always clear." But even as they wrestle with words to express chosen themes, writers of importance must reach the point where they break through the characters, vehicles for their own ideas, and become part of the great psychological ocean, which Joseph Conrad said we all know, but do not understand.

After opening remarks by Giuseppe Perrone, the Italian cultural attaché, and Prosser Gifford, Director of the Library's Office of Scholarly Programs, Mr. Siciliano read in Italian selected passages from *I bei momenti*. In the book, he uses cinematic techniques, such as the flashback, to probe the character's inner consciousness and to suggest the imperfect nature of memory. Constanze, Mozart's widow, determines to make her husband's genius understood, to the world and to herself. She is also preoccupied with the dead composer's plainly romantic relationship with his sister, Aloisia, the resentment borne her by her brother-in-law and the creative consumption that in life separated the artist from herself. The work takes its title from an opening verse sung by the Countess in *Figaro*, "Where have the moments gone of goodness and pleasure?" Published in 1997, the novel received the 1998 Strega prize.

Local actress Melissa O'Connor then read from *Caravaggio's Death*, the title piece in a new collection of Mr. Siciliano's short stories. The work tells the story of the tempestuous painter's final days. Slowly dying from fever, the protagonist recalls his life in fitful bouts of memory, all the while hoping for the papal pardon that will free him from exile on a murder charge and allow him to return to Rome. The promised delivery never materializes, and the artist dies, sick and alone, on a beach in Tuscany. *Caravaggio's Death and Other Stories* (Legas, 1997; J. Douglas Campbell and Leonard G. Sbrocchi, transltrs.) is the first collection of Mr. Siciliano's short stories made available in English.

Mr. Siciliano said he researches his historical fictions, but deliberately offered no proof or disclaimers about the factual accuracy of the historical lives portrayed in his literature. "A novelist is always inventing the truth, the real," he said, "His books are fictions, but they are true." □

Mr. Martin is in the Copyright Office.

War
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1898," which offers detailed chronologies of "en torno a 1898" for Spain, Cuba, Puerto Rico, the Philippines and the United States. It also features illustrations and photographs of the major figures of the era. Emphasis was placed on the "literary response to the Spanish American War" by featuring photographs of figures such as Mark Twain, Walt Whitman and others. The site includes images of maps, ships and landscapes of the period. There are also links to other sites of Library's Web site, such as the 150 filmstrips of the war itself, and to relevant manuscript collections, such as the papers of Gen. Leonard Wood, Clara Barton and others. The Web address is lcweb.loc.gov/rr/hispanic/1898/index.html.

Policy & Technology

GLIN Project Directors Convene 5th Annual Meeting

BY NATALIE GAWDIAK

The Global Legal Information Network (GLIN) project directors convened their fifth annual conference in the Library of Congress on Sept. 15-18. This forum, like previous meetings, was held to discuss policy matters, set future course and introduce the latest technological developments.

GLIN is a cooperative, electronic legal-information exchange program headquartered at the Law Library of Congress and aimed at bringing authentic, up-to-date, foreign law material to the U.S. Congress and the other legislatures of countries that are GLIN partners. The Law Library initiated GLIN as a way to distribute the workload previously borne only by its own staff of lawyers and indexers, and the GLIN station in the United States is designated as GLIN Central.

Project directors from GLIN stations in Argentina, South Korea, Kuwait, Lithuania, Mauritania, Romania and Uruguay gathered along with representatives from two potential member countries, Guatemala and Sweden. Representatives from GLIN's institutional partners, NASA, the World Bank and the Inter-American Development Bank, also took part in this year's meeting. The sessions included an observer from the Embassy of Kazakhstan, the Librarian of the Supreme Court, and representatives from the American Society of International Law and the Center for the Economic Analysis of Law.

Donald Scott, Deputy Librarian of Congress, introduced the session, which was presided over by Rubens Medina, director general of GLIN and Law Librarian of Congress.

As the number of GLIN members increases, members are becoming more active in the network. The addition of different kinds of legal information and the inclusion of retrospective material to the database will increase GLIN's usefulness, and the new organizational structure and independent legal standing will provide the flexibility needed to manage the growing network.

Following are highlights of this year's conference:

- An all-day session was held on drafting GLIN bylaws. The members voted in favor of continuing work on these bylaws, and once a draft is completed they will be circulated to the full membership for a final vote. The bylaws call for the establishment of a nonprofit organization that would result in the gradual transfer of several GLIN Central functions such as training, recruitment and technological research and development from the Law Library to the new organization.
- GLIN Central demonstrated various advances in the system, and NASA gave a presentation of its work to acquire and configure a GLIN earth ground station. The station would experiment with a GLIN intranet, which would enable high-speed, efficient and dependable communication among GLIN members.
- Representatives of the World Bank and the Inter-American Development Bank expressed their continuing interest in helping finance start-up costs for countries that want to join GLIN.
- The establishment of GLIN regional centers was discussed by the GLIN teams from Uruguay and Kuwait. These nations will have a greater role in the network, including the recruitment of members from their respective regions and the storage of data from their regions on servers at their GLIN stations.
- At the conclusion of the meeting, Uruguay, represented by GLIN Project Director Carmen Garcia Mendieta and GLIN Technical Specialist Eduardo Ghuisolfi, accompanied by the Hon. Mario Farachio, was presented with the GLIN Model Station award. The award is given annually to a country that is compliant with all GLIN standards for quality of the full texts and summaries, that has a fully staffed and functional station, and that has maintained a current and complete file in GLIN for at least one year.

Lorenzo Wright

Project Director of GLIN Uruguay Carmen Garcia Mendieta holds the GLIN Model Station award just presented to the GLIN team of Uruguay by Rubens Medina, GLIN director general (right). She was joined by (from left) Mario Farachio of the Senate of Uruguay and GLIN Technical Specialist Eduardo Ghuisolfi. The presentation took place in the Mumford Room at the conclusion of the 5th Annual GLIN Project Directors' Meeting on Sept. 18.

Ms. Gawdiak is a writer-editor in the Law Library.

Best of Friends

Friends of the Law Library Supports Mission, Growth

Throughout its history, the Law Library of Congress, founded in 1832, has enjoyed the support of friends who have helped it become the largest, most complete law library in the world.

One hundred sixty-six years ago, President Andrew Jackson signed into law an act establishing "an apartment near … the Library of Congress … for the purpose of a law library." Today's collections include more than 2 million volumes covering the laws not just of the United States but of nearly all nations of the world. The Law Library of Congress is where the U.S. Congress goes for information on international law.

One hundred years after the Law Library was founded, the Friends of the Law Library of Congress was established as a national organization committed to the preservation and growth of the Law Library. The group includes lawyers, scholars and librarians; law firms, publishers and corporations; and research and academic institutions interested in strengthening the Law Library's collections and promoting a better understanding of the law.

"The Friends of the Law Library of Congress has enabled us to acquire important materials and mount programs that help us fulfill our mission of being a resource not just for Congress but for all Americans interested in the study of law," said Rubens Medina, Law Librarian.

The Friends of the Law Library currently is searching for an executive director. The president of the organization, Abe Krash of the Arnold & Porter law firm, called the most recent annual meeting on Oct. 7 at the Law Library. In addition to discussing the executive director's position, the board addressed the designation of the 1999 Wickersham Award honoree and the upcoming conference in spring 2000, called "Democracy and the Rule of Law in a Changing World Order." The conference is one of several symposia that the Library will sponsor as part of its Bicentennial celebration in 2000.

The George W. Wickersham Award honors the founder of the Friends. Wickersham's distinguished career included a thriving law practice, serving as president of the New York City Bar in 1914-1917, participating in the Versailles Peace Conference in 1919, establishing the American Law Institute and serving as its first president from 1923 to 1936; and appointment by President Hoover to chair the National Commission on Law Observance and Enforcement in 1929.

In addition to augmenting the Law Library's collections, the Friends support research in the collections by internationally recognized scholars, public programs exploring contemporary and historical legal issues, and efforts to enhance the Law Library's accessibility and improve its services.

Members of the Friends of the Law Library receive an invitation to the annual Wickersham Award dinner held in the Supreme Court building; invitations to Friends-sponsored tours, lectures and special events; a subscription to the Friends' newsletter, *Amicus Brief;* and discounts at the Library of Congress sales shops and Montpelier Dining Room.

To become a Friends member, call (202) 707-9866 or fax (202) 707-1820.

Skip Swinson

Abe Krash, president of the Friends of the Law Library of Congress (left), Law Librarian Rubens Medina and Paul Warnke, former Cabinet officer in the Carter administration and a member of the Friends of the Law Library, discuss their search for an executive director.

Skip Swinson

Roger Parent, executive director of the American Association of Law Libraries, and Margaret Whitlock, director of Law Library Services, discuss plans for next year's annual AALL meeting in Washington, D.C., with opening functions in the Library's Great Hall.

Brown

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described how the language of the story reflected the teller's culture.

"The difference between white academic life and black academic life was the telling of stories, lies, tall tales as social commentary, said Joanne V. Gabbin, a professor of English and the director of the honors program at James Madison University, who recalled Brown ending one story with: "I loved him like a brother. Like Cain loved Abel."

Said John Callahan, a professor of humanities at Lewis and Clark College, "He used folk tradition … dialect that … is capable of expressing what the people are."

Andrew Wertheimer

Phyllis Dain of Columbia University, Arthur Young of Northern Illinois University and Edward Holley of the University of North Carolina at Chapel Hill discussed 50 years of library history with moderator Donald Davis Jr. of the University of Texas at Austin, editor of *Libraries & Culture.*

News from the Center for the Book

Library and Book History Update

■ **Fifty Years of Promoting Library History Celebrated.** On June 27, the Center for the Book hosted a program at the Library of Congress that marked the 50th anniversary of the American Library Association's Library History Round Table (LHRT).

The afternoon's events included formal greetings from library history associations throughout the world, reminiscences, a birthday toast, an exhibit about LHRT's history curated by Joy Kingsolver of the Spertus Institute of Jewish Studies in Chicago and brief remarks by seven distinguished library historians. The program was moderated by Donald G. Davis Jr. of the Graduate School of Library and Information Science at the University of Texas at Austin, who serves as editor of *Libraries & Culture: A Journal of Library History* and is a library history scholar and advocate.

The speakers and their topics were: Lee Shiflett, Louisiana State University, "Louis Shores and Library History"; John David Marshall, Middle Tennessee State University, "The Early Years of the Round Table," read by Edward G. Holley, University of North Carolina at Chapel Hill; Laurel Grotzinger, Western Michigan University, Kalamazoo, "Library History: An Evanescent Existence"; Phyllis Dain, Professor Emerita, School of Library Service, Columbia University, "The Historical Sensibility"; Arthur P. Young, Northern Illinois University, "Clio, Sisyphus and Other Challenges"; Mary Niles Maack, University of California at Los Angeles, "International Dimensions in the History of Libraries and Print Culture"; and Louise Robbins, University of Wisconsin-Madison, "The Future of (Writing About) the Past." Concluding remarks concerning "The Future of Historical Research in Library Studies" were presented by a doctoral student, Andrew B. Wertheimer, who is completing work at the School of Library and Information Studies at the University of Wisconsin-Madison.

Mr. Davis gave a brief report on *Libraries & Culture,* which he has edited since 1976, when the quarterly publication (then titled the *Journal of Library History, Philosophy and Comparative Librarianship)* moved from Florida State University to the University of Texas. Center for the Book Director John Y. Cole is a member of the advisory board. The journal has always been associated with the Library History Round Table. Further details about LHRT are available on its Web site (www.spertus.edu/library-history/) and from the American Library Association, 50 E. Huron St., Chicago IL 60611.

■ **British Journal Expanded and "Relaunched."** John Cole is a member of the new editorial board of *Library History,* the only British periodical devoted exclusively to the study of libraries and librarianship. Established in 1967 as the journal of the Library History Group of the Library Association, the expanded May 1998 issue (vol. 14, no. 1) is the first to be published commercially by Maney Publishing of Leeds. The editor is Keith A. Manley of the Institute of Historical Research at the University of London. The May issue includes a directory of "special interest groups for library historians." The journal is now published twice a year. Subscriptions are available for $36 (individuals) or $82 (institutions) from Turpin Distribution Services Ltd., Blackhorse Road, Letchworth, Hertfordshire SG6 1HN, U.K.

■ **Deadline Extended for Paper Proposals for "National Libraries" Conference in 2000.** On Oct. 23-27, 2000, the Library of Congress will host an international conference on "National Libraries: Interpreting the Past, Shaping the Future." One of the Library's Bicentennial symposia, the meeting will focus on the national services offered by libraries throughout the world — past, present, and in the future. Cosponsors are the American Library Association's Library History Round Table and three organizational units of the International Federation of

Library Associations and Institutions (IFLA): the sections on National Libraries and on Reading and the Round Table on Library History. Proposals for papers, no more than two pages in length, should be submitted by Jan. 31, 1999, to John Y. Cole, Director, Center for the Book, Library of Congress, Washington, DC 20540-4920, telephone: (202) 707-5221; fax: (202) 707-0269; e-mail: jcole@loc.gov.

■ **Book Historians Meet in Vancouver.** On July 17-21 in Vancouver, Canada, more than 200 people participated in the 1998 conference of the Society for the History of Authorship, Reading & Publishing (SHARP). The opening session was at the University of British Columbia; the rest of the conference, which featured more than 100 presentations, took place at Simon Fraser University's downtown campus. There were three plenary sessions: "The History of the Book and the End of Theory," "Copyright and Censorship" and "Future Directions for Publishing."

A major development in 1998, noted by SHARP President Simon Eliot of the Open University, was the launching of a new annual journal, *Book History,* published as a hardback book by Pennsylvania State University Press. It is edited by Ezra Greenspan of the University of South Carolina and Jonathan Rose of Drew University. Carol Armbruster of the Library of Congress is on the advisory board. The first volume contains an introduction to the field of book history and 12 scholarly papers.

John Y. Cole represented the Library of Congress at the Vancouver meeting. On July 17, with Ian Willison of the University of London Centre for English Studies, he chaired an informal roundup of book history projects around the world. Reports were presented on: progress on the six-volume *History of the Book in Canada,* the activities of the University of Toronto Centre for the Book, a proposed Centre for the Book in Canada, progress on the three-volume *History of the Book in Australia,* activities of the Centre for the Book at Monash University in Melbourne, progress on the project for the *History of Print Culture in New Zealand,* progress on the five-volume *A History of the Book in America* project at the American Antiquarian Society, the activities of the Center for the Book in the Library of Congress, a report on plans for a new M.A. program in Book History at Drew University; the activities of the Center for the History of Print Culture in Modern America at the University of Wisconsin, progress on the seven-volume *History of the Book in Britain* and the three-volume *A History of Libraries in Britain and Ireland;* proposed publication by the end of 1998 of a history of the book in Wales; progress on the four-volume *A History of the Book in Scotland;* activities of the Scottish Centre for the Book at Napier University, activities of the Centre for the History of the Book at the University of Edinburgh and progress on the five-volume *History of the Irish Book.*

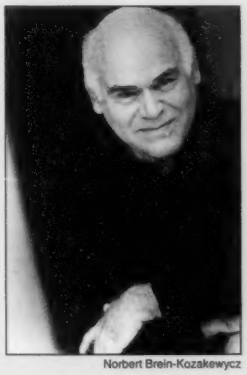
In addition, Mr. Willison provided a general overview of completed and contemplated projects in other parts of the world that might be considered contributions toward a "world history of the book."

The seventh annual SHARP conference will be in Madison, Wis., on July 15-18, 1999, and hosted by the Center for the History of Print Culture in Modern America, a joint project of the State Historical Society of Wisconsin and the University of Wisconsin-Madison. For conference information, contact Jane Pearlmutter, School of Library and Information Studies, 600 N. Park St., Madison, WI 53706-1403, fax (608) 263-4849, e-mail: jpearl@macc.wisc.edu.

Two major conferences were announced. In May 2000, the University of Sherbrooke in Quebec will host "From Old Europe to New Worlds: The Changes in Publishing from the 18th Century to the Year 2000." The SHARP annual conference in 2000 will be held in Mainz, Germany, in cooperation with the Gutenberg Institut at the University of Mainz and the celebration by the city of Mainz of Gutenberg's 600th birthday.

Annual membership in SHARP, which includes *Book History* and the quarterly newsletter *SHARP News,* is $35. For information, contact membership secretary Barbara A. Brannon, Wesleyan College, 4760 Forsyth Road, Macon, GA 31210-4462.

■ **Book and Library History Programs Listed on Center's Web Site.** The Center for the Book maintains on its Web site a list of organizations and book centers that sponsor programs in book history, library history and the book arts. Visit the center's site at lcweb.loc.gov/loc/cfbook and click on "Related Organizations and Programs." The organizations are listed by topic. Each listing includes address, phone number and, when available, fax number, e-mail and Web site address. □



Norbert Brein-Kozakewycz

Historian Henry Mayer to Speak on Jan. 26. Henry Mayer, whose critically acclaimed book *All on Fire: William Lloyd Garrison and the Abolition of Slavery* (St. Martin's Press, 1998) was a 1998 National Book Award finalist for nonfiction, will present a talk at the Library on Tuesday, Jan. 26, at 6 p.m. in the Mumford Room, sixth floor, Madison Building, 101 Independence Ave. S.E. Part of the Center for the Book's "Books & Beyond" author series, the presentation is free and open to the public.

Henry Mayer lives in the San Francisco Bay area with his wife and children. A previous biography, *A Son of Thunder: Patrick Henry and the American Republic,* was published in 1986. He was nominated for the National Book Critics Circle Reviewer's Citation in 1989 and currently is writing a biography of the photographer Dorothea Lange.

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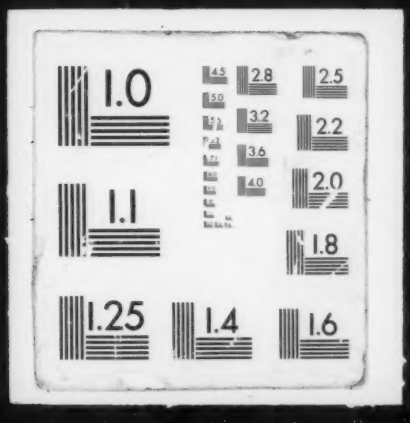
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